

This is the second wall drawing Sol LeWitt has conceived for MATRIX. The first, Location of a Rectangle, was presented as MATRIX 3. LeWitt is a leader of an important movement called conceptual art.

Pertinent to the current MATRIX installation is Sol LeWitt's close friendship with Eva Hesse (MATRIX 5). The influence of his thinking and his encouragement is something she freely acknowledged.

LeWitt was born in Hartford in 1928 and currently lives in New York City. For further biographical and bibliographic information as well as a brief discussion of conceptual art, we refer the visitor to the MATRIX 3 information sheet available in the Atheneum Shop.

AMK

Work in MATRIX:

Instructions from the artist: Vertical, parallel lines, not touching drawn freehand at random, using black pencil, uniformly dispersed, with maximum density covering the entire surface of an existing sheetrock wall, 9'4" x 20' to include the S-shaped portion of the wall (drawn by Robert Dente).

Additional bibliography about LeWitt and conceptual art:

Grégone Müller. The New Avant-Garde, Praeger Publishers (New York) '72.

Lippard, Lucy. Six Years: The dematerialization of the art object from 1966 to 1972... Praeger Publishers (New York) '73.

Sol LeWitt on walldrawings:

I wanted to do a work of art that was as two-dimensional as possible.

It seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall.

The physical properties of the wall, height, length, color, material, architectural conditions and intrusions, are a necessary part of the drawings.

Different kinds of walls make for different kinds of drawings...

The best surface to draw on is plaster, the worst is brick, but both have been used...

Either the entire wall or a portion is used, but the dimensions of the wall and its surface have a considerable effect on the outcome...

Different draftsmen produce lines darker or lighter and closer or farther apart. As long as they are consistent there is no preference.

Various combinations of black lines produce different tonalities; combinations of colored lines produce different colors...

On Walldrawings, as quoted in The New Avante-Garde.

The draftsman and the wall enter a dialogue...Each line is as important as each other line. All of the lines become one thing...The artist conceives and plans the wall drawing. It is realized by draftsmen. (The artist can act as his own draftsman.)... There are decisions which the draftsman makes, within the plan, as part of the plan. Each individual, being unique, given the same instructions would carry them out differently. He would understand them differently.

The artist must allow various interpretations of his plan. The draftsman perceives the artist's plan, then reorders it to his own experience and understanding.

The draftsman's contributions are unforeseen by the artist, even if he, the artist is the draftsman. Even if the same draftsman followed the same plan twice, there would be two different works of art. No one can do the same thing twice.

The artist and the draftsman become collaborators in making the art.

Each person draws a line differently and each person understands words differently.

Neither lines nor words are ideas. They are the means by which ideas are conveyed.